

standards and ways of achieving nationally the minimal academic requirements prepared by the Academic and Production Standards Project of AETA.

Social events open to all AETA members included a reception on Monday in the Art

Museum of the University; the AETA banquet at which Marjorie Dyck delivered her presidential address and a performance of *Little Mary Sunshine*, directed by Horace Robinson, on Tuesday; and on Wednesday, a salmon bake served in an enclosed garden.

## CHILDREN'S THEATRE CONFERENCE

WERDNA FINLEY

The Children's Theatre Conference devoted the majority of its meetings to a series of workshops centered around movement and rhythm. Dorothea Lensch, Director of Recreation, Bureau of Parks and Public Recreation, Portland, Oregon, was the program coordinator.

**WORKSHOPS 1 AND 2—Directing the Adult Actor in Children's Theatre.** Leader: Duncan Ross, former principal, *Old Vic School of the Theatre, Bristol, England*, now a visiting professor, *University of Washington*. Mr. Ross argued and later demonstrated that the meaning of a role cannot be conveyed by words alone. Since action is necessary, the director must find means to encourage its proper use. He stated that movement spurs purposive acting and suggested that every speech should include action appropriate to the character. Through further demonstrations he illustrated his belief that the emotional state produces emotional expression and that actions produce emotions. Mr. Ross also demonstrated the use of pantomime in reducing self-consciousness in the actor and as a tool to aid the actor in defining his objectives. A multitude of additional ideas for better rehearsal techniques and for achieving more effective performances were offered.

**WORKSHOP 3—Movement (The Basis).** Leader: Burch Mann, choreographer, *Los Angeles*. Miss Mann stated, "At first the actor and dancer should travel the same road, both preparing their bodies for expressive and disciplined communication, far beyond that of ordinary requirements. They should only part company when the actor goes deeper into voice training and the dancer into more complexities and subtle movement which will help compensate for his muteness." She further discussed the interrelatedness of emotion and muscular response. "Every dance step which has ever been created came from the nervous system flooding the muscles with emotion, riddling the intelligence with passion. Only intense feeling ever created a new reality, ever pulled out of the

empty air of a room a poem, a musical theme, a dance step." Through a demonstration of the probable development of dance, Miss Mann progressed to a demonstration involving the entire audience.

**WORKSHOP 4—Drama for the Participant (Creative Dramatics).** The film "Creative Drama: The First Steps" was shown. Made at Northwestern University under the guidance of Winifred Ward and Rita Criste, the film utilizes fourth-grade students without previous experience in creative dramatics and shows their progress under the leadership of Miss Criste. It was the consensus of those present that the film answers thoroughly the question, "What is creative dramatics?" and that it will be of great help to workshops in creative dramatics and for a variety of other audiences.

**WORKSHOP 5—The Art of Acting,** a lecture-demonstration by Philip Hanson. Mr. Hanson demonstrated his points about acting with scenes from Shakespearean plays. He emphasized the interplay of actor and audience and the importance of studying the author and his time in history.

**WORKSHOP 6—Building Children's Theatre for Television.** Leaders: Gloria Chandler, *Crown Stations, Portland, Oregon*, and Elizabeth Wright Evans, *King TV, Seattle*. This workshop proved so popular that it was extended through another period. The discussion centered around a showing of a film for TV, *Alice in Wonderland*, by Seattle Junior Programs. Since this was a stage play which had been adapted to television, much of the discussion was devoted to the problems of transferring productions from the stage to the television studio. From this workshop came a recommendation that CTC develop a TV film library to be interchanged nationally.

**CHILDREN'S DRAMA IN ACTION.** Chairman: Agnes Haaga, *University of Washington*. The first part of the program was devoted to a description by Mrs. Gene LaDue of the Chil-